

FAIRMOUNT PARK
Along the Schuylkill River,
Spring Garden Street to Northwestern Avenue
Philadelphia
Philadelphia County
Pennsylvania

HABS No. PA-6183

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HISTORIC AMERICAN BUILDINGS SURVEY

FAIRMOUNT PARK

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Location:

Fairmount Park is located in the city of Philadelphia, Philadelphia County, Pennsylvania. The land straddles the Schuylkill River, extending five miles along its banks. The East Park reaches along the east side of the river from Fairmount Avenue and the Benjamin Franklin Parkway to Ridge Avenue, at Wissahickon Creek. On the opposite bank, the West Park extends from Spring Garden Street to City Line Avenue (Northwestern Avenue). Fairmount Park and its neighbor to the north, Wissahickon Park, comprise almost half of the approximately 8,700 acres administered by the Fairmount Park Commission.

Present Owner: Fairmount Park is owned and maintained by the city of Philadelphia as an urban public park.

Significance: Officially founded in 1855 but with roots extending back to 1812, Fairmount Park represents one of the earliest efforts in the American park movement. While originally intended to protect Philadelphia's water supply from the effects of increased industrialization to the north, the land's initial function as a buffer zone was soon eclipsed by its role as a public pleasure ground. Although no formal design plan was directly imposed on the park, Hermann Schwarzmann, engineer for the Fairmount Park Commission from 1869 to 1976, culled elements from several nineteenth century sources when laying out the park's infrastructure. With its winding paths, framed vistas, and vast open spaces, the park is an excellent example of American romantic design deriving from a combination of English garden theory, Transcendental thoughts on nature and conservation, and design innovations by American landscape pioneers Andrew Jackson Downing, Frederick Law Olmsted, and Calvert Vaux.

The existing park contains elements constructed over the course of three centuries. Scattered throughout the site, historic houses built from ca. 1750 to ca. 1810 as rural retreats for Philadelphia's elite continue to exist as a loosely-arranged villa district. The series of classical buildings at the Fairmount Waterworks near the south-east entrance to the park combine 19th-century engineering innovations with

historical revival styles. Just north of the waterworks, Boathouse Row, a chain of structures owned by independent rowing clubs lines the east bank of the Schuylkill River. Memorial Hall, the Ohio State House and various gardens, fountains and roads from the 1876 Centennial Exhibition remain in the West Park, and the Zoological Gardens, chartered in 1859 as the first zoo in America, continue to thrive. The construction of the Benjamin Franklin Parkway and the Philadelphia Museum of Art at the beginning of the 20th-century created a gateway to the park in the City Beautiful mode and the landscape has been embellished with monuments provided by the Fairmount Park Art Association. Although the Schuylkill Expressway now runs the length of the park and several of the bordering neighborhoods have deteriorated, the park remains a vital part of the life and history of the city.

Historian: Maria F. Ali

PART I. HISTORICAL INFORMATION

A. Physical History:

Summary

Fairmount Park was formed in 1855 when Lemon Hill, 45-acre city-owned estate north of the Fairmount Waterworks and Reservoir, was officially renamed Fairmount Park, thus becoming the nucleus of an urban greenbelt that would eventually grow to 4,000 acres. The city had purchased Lemon Hill in 1844 to protect the city's drinking water from pollution caused by increased industrialization along the Schuylkill River. The land became public eleven years later in compliance with the Consolidation Act of 1854, a law that extended the boundaries of Philadelphia and required that the city provide significant open spaces "...for the health and enjoyment of the people forever."¹

During the next decade the city gradually acquired land along the east bank of the Schuylkill River opening it up for public use but doing little to create designed landscapes there. The Fairmount Park Commission, a formal administrative body, was

¹ Charles S. Keyser, "Lemon Hill in its Connection with the Efforts of Our Citizens and Councils to Obtain a Public Park." From Lemon Hill: the papers of Charles S. Keyser and Thomas Cochran (Philadelphia: Horace J. Smith, 1856): 8.

formed in 1867 to maintain the existing parkland and to acquire additional sites. In a short span of ten years, the Commission greatly increased the acreage and improved the infrastructure of the park, tracing curving roads throughout the site on both sides of the Schuylkill River. Although most of the park was intentionally left in a natural state, small architectural elements such as rustic pavilions, footbridges, and park guard stations were constructed at several sites including Belmont Glen and George's Hill. In addition, an area to the west of the river was designated for the 1876 Centennial Exhibition and was developed to show the advances of industry. While most of the fair buildings were disassembled shortly after the exhibition, Memorial Hall, the Ohio House and various roads and landscape features remained, becoming a permanent part of the park's scenery. In the late 1890s and early twentieth century, the park entered a new phase of development based on the principles of the City Beautiful Movement. The reservoir on top of Fairmount was replaced with a classical Art Museum situated at the end of the Benjamin Franklin Parkway, a broad avenue running from the park to city hall. Terracing, formal gardens and classical statuary were added to the curving roads, informal plant groupings, simple pavilions, and rustic footbridges constructed during the early years of the Fairmount Park Commission. Throughout the twentieth century, recreational and cultural facilities have been built in the park including swimming pools, tennis courts, and a major outdoor auditorium.

Pre-Park Landscape

The creation of Fairmount Park in the mid-nineteenth century preserved proto-suburban development that had begun over one hundred years earlier in the high, wooded land northwest of Philadelphia.² In the mid-eighteenth century, wealthy Quaker merchants began to construct posh villas and elegant gardens on land that William Penn had designated "the liberty land of free lots" shortly after he established the city of Philadelphia in 1682. Existing modest "plantation houses" built primarily for day visits were quickly overshadowed by these more refined homes, the first of which, Belmont Mansion, was completed sometime before 1745.

Villas continued to rise for over sixty years with an increasing number of inhabitants using them as year-round residences. In the 1820s, however, the district began to decline. Many factors including the stagnant water caused by the construction of the Fairmount Dam (1821), the increased threat of pollution from

² For a detailed discussion of this era, see HABS NO. PA-6184, Schuylkill River Villas by Aaron Wunsch. All information in the "Area before the Park" section of this report is based on that report.

industrial towns to the north, and the financial crisis of 1836-37 decreased land values and ultimately made the area affordable for the city. Today many of the Georgian and Federal style houses that formed the Schuylkill villa district survive in fairly good condition. Much of the surrounding landscape has returned to nature, but the remains of Henry Pratt's garden at Lemon Hill can still be observed.

Fairmount Waterworks

As private ownership declined, a tradition of public access and ownership began in the Fairmount area. In June 1812 Philadelphia purchased five acres of land on the east bank of the Schuylkill River including the hill designated as "Faire Mount" on Thomas Holme's 1682 plan for the city. On this site, the city constructed the Fairmount Waterworks to pump water from the Schuylkill to reservoirs on the top of Fairmount.³

As the city grew and the waterworks seemed less remote, the area became more attractive as a public pleasure ground. The height of the land and the rural landscape surrounding the park allowed views of several villas including Lemon Hill, Sedgeley, Solitude, Eggesfield, and Landsdowne.⁴ The popularity of the site encouraged the city to purchase more land, and by 1828 the area consisted of twenty-four acres of landscaped gardens and walking paths leading from the waterworks to the reservoir.⁵ William Rush's Nymph and Bittern statue was moved to the park from Center Square and two gazebos were added to the site.

When the city purchased its first five acres in 1812, the area was considered too far from the city to be practical as a recreation site. Over the next thirty years, however, the growing popularity of the site was often used as evidence that the public would benefit from a larger urban park. Later in the decade, the waterworks served as a precedent for Fairmount Park's design and administrative procedures, and this early site was eventually absorbed into the larger park, allowing the city that Fairmount Park is the oldest urban park in the country.⁶

³ For a detailed discussion of the waterworks, see HAER

⁴ For a more detailed discussion see Rehabilitation: Fairmount Waterworks 1978, Conservation and Recreation in a National Historic Landmark. Washington DC: U.S. Government Printing Office, 1979.

⁵ A plan for the area by Frederick Graff (1825) shows design plans for the area. Historical Society of Pennsylvania. Philadelphia, PA

⁶ Annual Report of the Fairmount Park Commission (1869), 6.

Lemon Hill

In addition to encouraging a public pleasure ground at the reservoir and pumping station, water played an important role in the formation of Fairmount Park itself. When the city purchased the 45-acre Lemon Hill estate in 1844, it was more interested in preserving pure drinking water by protecting the area from commercial development than in creating a public park on the site. The land was discontinuous with the Fairmount Waterworks and no apparent effort was made to connect the two areas visually or physically. In 1847 Lemon Hill was leased for ten years with a provision that the tenant would "surrender possession of the premises if the City should dedicate the same to public use, upon receipt of six month's notice."⁷ The property was in turn leased to Mr. P. Zaiss, a German immigrant who, ironically, operated a brewery on the site until 1855.

With the purchase of Lemon Hill, the city acquired the remains of a formally landscaped garden that had been operated as a semi-public space by Henry Pratt, a merchant who owned the property from 1799 until 1836. Pratt had purchased this part of the former Robert Morris estate at a sheriff's sale. He developed Morris' existing gardens into "one of the most elegant seats on this continent...adorned with all that a refined taste could suggest or a liberal hand supply."⁸ In 1836, shortly before land prices fell significantly as the result of the 1836-37 financial crisis, the property was sold to New York merchant Knowles Taylor who held it until 1844 when it was purchased by the city.⁹

The gardens which were not well maintained by Taylor continued to decline throughout the 1840s and 1850s. In 1841 A.J. Downing, already lamenting the loss of the formally landscaped area wrote:

Lemon Hill, half a mile above the Fairmount water-works of Philadelphia, was, twenty years ago, the most perfect specimen of the geometric mode in America, and since its destruction by the extension of the city, a few years since, there is nothing comparable with it, in that style, among us."¹⁰

⁷ Owen Tasker Robbins, "Toward a Preservation of the Grounds of Lemon Hill in Light of Their Past and Present Significance for Philadelphians," Masters Thesis: University of Pennsylvania, 1987, 45.

⁸ Thomas Meehan, ed. Gardener's Monthly (Philadelphia: Charles H. Marot, 1859): 57.

⁹ Owen Tasker Robbins, "Toward a Preservation...", 43.

¹⁰ Andrew Jackson Downing, Treatise on the Theory and Practice of Landscape Gardening (New York: Orange Judd Co., 1841): 27.

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Under city ownership the deterioration continued, and by 1854 a large greenhouse which was an integral part of Pratt's garden complex stood as a charred ruin.

Early Park Plans

Ironically, the destruction of this area prompted the creation of Fairmount Park. As the land deteriorated the memory of its past glory fueled the imagination of several citizens who lobbied for the formation and maintenance of a public garden. Several proposals were presented and subsequently ignored. For example, in 1851 prominent Philadelphian John Price Wetherill commissioned Frederick Graff to design a park integrating Lemon Hill and land to its north in an overall scheme. [Fig. 1] In Graff's plan, the 34 acres of Sedgely estate was added to Lemon Hill, and the two areas were laid out as adjoining parks. In an accompanying written proposal, he suggested creating a continuous loop of parkland on both sides of the river linked by the Girard Avenue Bridge to the north and the Wire Bridge to the south.¹¹ One of Graff's letters described the design:

The plan proposed is to lay out the large lot of ground upon the north side of the reservoirs at Fairmount (now unimproved) with roadways forty feet wide, with the view of making it serve as an entrance to the grand park at Lemon Hill...[This plan] would bring into use property which is now going to ruin for want of a purpose to which to apply it.¹²

The design itself appears to draw from English romantic gardens, taking the concept to dizzying extremes with two sets of writhing roads on both the Lemon Hill and Sedgely properties.

The city ignored Graff's proposal for Lemon Hill, and "the tenants settled like incubi upon the spot."¹³ But three years later, park advocates armed with the 1854 Act of Consolidation

¹¹ "Lemon Hill in its Connection with the Efforts of our Citizens and Councils to obtain a Public Park." p. 6. Graff's visionary plan predicting the general path of the park's development. In 1851 the city owned only the Fairmount Water Works and Lemon Hill. It had purchased no land to the west of the river, and Sedgely estate and the connecting land between Fairmount Water Works and Lemon Hill remained in private hands. In addition, the Girard Avenue Bridge had not yet been completed.

¹² As quoted in Owen Tasker Robbins, "Toward a Preservation of the Grounds of Lemon Hill in Light of Their Past and Present Significance for Philadelphians." Master of Science in Historic Preservation. University of Pennsylvania, 1987, p.47.

¹³ "Lemon Hill..." p. 6.

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argued for the termination of the lease on Lemon Hill and for the designation of the site as a park. Finally on September 28, 1855, during the eleventh year of city ownership, Lemon Hill was renamed "Fairmount Park" and designated as public land. Despite this gain, the tenants were allowed to remain on the property and the city council made no positive action to open the grounds to the public until 1856 when a group of angry citizens brought the matter to a head by publishing an unflattering history of the Lemon Hill grounds under city tenure. "Lemon Hill in its Connection with the Efforts of our Citizens and Councils to Obtain a Public Park" chronicles the frustrations and triumphs of these park pioneers as they pushed the city to reclaim the land from its tenants. As these front-runners pointed out, the park existed in name only in 1856:

Early one afternoon, a month since, about the first of May, and after the time as fixed by Councils for the tenants to leave had expired, we visited the grounds; crossing from Fairmount we reached the entrance; it was barred and boarded up, and on the fence was posted the following:

"NOTICE--ALL PERSONS ARE FORBID TRESPASSING ON THESE PREMISES."

We found the tenants engaged with their crops as they had been in years past; we found on the site of one ice house destroyed by fire, another huge structure of wood, rebuilt subsequently to the date of that six months' notice; still further up we found another ice house, erected on the river bank during the last winter, and everywhere were *unmistakable evidences of a continuous and to be continued possession.*¹⁴

Boathouse Row

The unregulated condition of Lemon Hill allowed the earliest of several boathouses to be constructed on the site, thus beginning a tradition of river-inspired architecture at Boathouse Row. Beginning in the early 19th-century, Philadelphia like many other cities in the northeast hosted races between professional rowers who usually competed in groups of four plus a coxswain in boats owned by wealthy citizens.¹⁵ The first recorded race of this type occurred between the Blue Devil and Imp Barge Clubs in

¹⁴ Keyser, "Lemon Hill," 14.

¹⁵ John A Krout, *Annals of American Sport*, New Haven CT, 1929, p. 77-78.

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1833¹⁶ and the first full-scale regatta involving several boats was held on the Schuylkill in 1835. Beginning in the 1850s, the equipment for this increasingly popular sport was stored in simple brick structures built along Landing Avenue and the foot of Lemon Hill.

In order to regulate the increasing number of clubs and to prevent the heavy betting that often accompanied the races, the Schuylkill Navy was formed in 1858. Consisting of nine boat clubs, the Navy sought "to promote amateurism on the Schuylkill River." Shortly after the formation of this regulatory body, the city condemned the existing boathouses, but in 1860 it reconsidered allowing the construction of three permanent stone boathouses and a skating club on the site.¹⁷ At the time, "the only thing required was that the buildings be architecturally neat and attractive."¹⁸ Two of these structures remain today: the Pacific Boat Club at #3 Boathouse Row designed by an unknown architect in the Gothic Revival style, and the Skating Club (now the Philadelphia Girls Rowing Club) at #14 Boathouse Row created by James C. Sidney in the Italianate mode.¹⁹

Despite the limited number of structures officially permitted on the site, at least three additional boathouses were constructed between 1860 and 1867. After the creation of the Fairmount Park Commission in 1867, however, a subcommittee comprised of Frederick Graff, Jr. and Strickland Kneass recommended that the existing houses be made more architectural, and in 1868, all of the existing structures with the exception of the Pacific Barge Club, the Bachelors Barge Club, and the Skating Club were removed and replaced with stone structures in the Victorian Gothic style. Until the turn of the century, the clubs continued to build houses along the strip in styles ranging from Second Empire to neo-Georgian.²⁰

¹⁶ Scharf and Westcott, viii, 1870.

¹⁷ On January 9, 1860, an Ordinance of City Council permitted no more than three boathouses to be constructed, and on January 28, City Council allowed the Philadelphia Skating Club "to erect a building for safe and convenient deposit of their apparatus used for rescuing persons from a watery grave." Copy of both ordinances in Boathouse Row files. Fairmount Park Archives.

¹⁸ Scharf and Westcott, v iii, p. 1871.

¹⁹ For additional information on Sidney see Sidney & Adams plan below.

²⁰ For a more detailed discussion of Boathouse Row see the National Register of Historic Places Inventory--Nomination Form dated June 1985. Prepared by James H. Charleton. In Boathouse Row file. Fairmount Park Archive.

Sedgely

In October 1856, the Committee of City Property followed Frederick Graff Sr.'s suggestion and began to investigate purchasing the property between the Fairmount Water Works and Lemon Hill and between Lemon Hill and the Spring Garden Water Works. In 1857 while the committee's plans remained on paper only, a group of citizens full of hope for a large-scale urban park purchased Sedgely, the thirty-four acre estate directly north of Lemon Hill, with the intention of donating it to the city. The exact terms of the sale are somewhat unclear. According to the original proposal, the group planned "to retain this property for a sufficient length of time to fully complete its improvement under competent landscape gardeners."²¹ As it turned out, however, the group raised \$60,000 of the \$125,000 and deeded the property, without "improvements," to the city in 1857 "as a park, in connection with and as a part of Fairmount Park," requiring that the city pay the remainder of the purchase cost through a mortgage.²² The city accepted the citizens' gift and annexed Sedgely to Lemon Hill in 1857, thus creating an expanded version of Fairmount Park.

"Old Fairmount Park"- Fairmount Waterworks, Lemon Hill, Sedgely

By 1858 City Council had commissioned several designers to submit proposals uniting the Lemon Hill and Sedgely estates and the Fairmount Waterworks into a single unit. The details of this competition are unknown, but the minutes of the Journal of the Common Council record that on May 28, 1857, the "Select Council informed Common Council that they have passed a resolution to accept the title papers of Sedgely Park; to notify occupants of Lemon Hill to vacate; to invite plans for laying out the ground of Fairmount Park, and to authorize the appointment of Superintendent for said park."²³ In addition, the First Annual Report of the Commissioners of Fairmount Park (1869) mentions that after Sedgely was annexed to Fairmount Park "action was soon taken by Councils for laying out and improving Fairmount Park, and making it more accessible for public use; plans were invited and received; one of them was accepted and obtained the premium offered."²⁴ One of the original entries, a proposal by

²¹"Fairmount Park Contribution" (Philadelphia: T.K. and P.G. Collins, 1856): 5

²² Annual Report of the Fairmount Park Commission, 1869, p. 9.

²³Journal of Common Councils, May 28, 1857, p. 57. Philadelphia City Archives.

²⁴First Annual Report of the Commissioners of Fairmount Park, (Philadelphia: King & Baird Printers, 1869), 11.

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Germantown-based landscape architect William Saunders, indicates that the goals of the city council included preserving the existing natural features of the park, providing foot and carriage access to particular views, and subtly enhancing existing landscapes with economical plantings.²⁵

Presumably, the winner of this competition was the Philadelphia firm of Sidney & Adams whose plan for the improvement of the Old Park was adopted by City Council on March 3, 1859.²⁶ [See fig. #2] The design called for the restoration of Pratt's formal gardens at Lemon Hill, for the construction of a drive along the eastern bank of the river, and for the incorporation of a zoological garden into the area above Landing Avenue between Lemon Hill and the Reading Railroad line on the park's eastern boundary.²⁷ Most importantly, the plan suggested purchasing the privately-owned land between the Fairmount Waterworks and Lemon Hill, and for the first time proposed to unite the discrete elements of the park using a single design concept.²⁸

Most of the Sidney & Adams plan was not executed, perhaps due to the outbreak of the Civil War. A visitor to the park in 1861 recorded his impressions of the area in his diary:

...drove to Fairmount Park [Lemon Hill and Sedgely]. It is a rolling piece of ground, commanding fine views of the river, but unfortunately has but little timber, that having been cut down some years ago by Isaac Loyd, a speculator who bought one or both of these estates.²⁹ Before that act of vandalism it was beautifully wooded.

Not much work appears to have been done at the park, except to make some winding drives. A few clumps of trees, most of

²⁵ William Saunders, "Design for Fairmount Park," 12 February 1859, Library Company of Philadelphia, Philadelphia, PA.

²⁶ The area included in Sidney & Adams plan is called the "Old Park." This is an odd title as the city had yet to acquire additional parkland. In addition, the areas comprising the Old Park (Fairmount Waterworks, Lemon Hill, Sedgely, and the Spring Garden Water Works) continued to exist as discrete entities united on paper only. Sometime after 1870 the Old Park/New Park distinction is replaced with the East Park/West Park system described below.

²⁷ Sidney and Adams. "Description of Plan for the Improvement of Fairmount Park," (Philadelphia: Merrihew & Thompson, 1859.): page?

²⁸ Sidney & Adams, "Description of Plan for the Improvement of Fairmount Park, for the use of the Committee on Public Property" (Philadelphia: Merrihew & Thompson, 1859)

²⁹ Although several 19th-century sources mention Isaac Loyd, the Lemon Hill property was actually purchased by Knowles Taylor. See above.

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them evergreens have been planted, but seem neglected. No work is going on there now, the city finances not being very flourishing during the war.³⁰

Nevertheless, the city did follow the designers' advice to purchase a narrow neck of land west of Landing Avenue for \$55,000 in 1862.³¹ The strip connected the Fairmount Waterworks to Lemon Hill, thus physically uniting the three separate elements of Fairmount Park. In 1869 the city widened this area by purchasing the triangular area east of Landing Avenue and Coates Street known as "the flat iron."³²

Extension to the North and West

Almost immediately after expanding Fairmount Park to the east of the Schuylkill River, concerned citizens began to lobby for additional land on the river's west bank. On September 15, 1859, a petition was presented to City Council with the signature of 225 citizens who wished to obtain land there. Around that time, a detailed design for Fairmount Park that included land on both sides of the Schuylkill was prepared by Andrew Palles, a Philadelphia-based engineer, who further developed Sidney and Adams "Plan for the Improvement of the Old Park." [Fig. 3].³³

In Palles' plan, a 56-acre narrow strip of land was added on the west bank of the Schuylkill River east of the Pennsylvania Railroad, south of the Wire Bridge, west of the Schuylkill River and north of Bridge Street. On this site Palles envisioned joining the West Philadelphia Water Works with the Solitude and Eggesfield estates by a single curving road running north/south. In addition, the plan included a proposal for a wire suspension bridge between the Wire Bridge and the Girard Avenue Bridge north of the dam and Peter's Island. Above the proposed bridge, the site widened allowing Palles to incorporate several curving roads into his design. He recommended formal gardens around the Solitude villa with a fountain directly on axis in front of the

³⁰ Quoted in Robbins, p. 53. From [Sidney George Fisher] A Philadelphia Perspective: Diary of Sidney George Fisher Covering the Years 1834-1871, ed. Nicholas B. Wainwright (Philadelphia: Historical Society of Pennsylvania, 1967) 408-409.

³¹ First Annual Report (1869) 11.

³² J.W. Bowley, "Plan of Farms and Lots included in Fairmount Park," compiled 1937. Fairmount Park Archives, Philadelphia, PA.

³³ Palles plan for Fairmount Park, 1859, Historical Society of Pennsylvania. Philadelphia. This plan is dated 1859 at the Historical Society because it incorporates Sidney & Adams plan that was adopted in 1859. Palles plan was executed sometime afterward.

house. Behind the house and slightly off axis, Palles proposed two more fountains flanking a monument to William Penn. On the Egglesfield property, he designed a kidney-shaped drive bisected by Girard Avenue to form a pair of semi-circular fields. On the east bank of the river, Palles further developed Sidney and Adams' proposal for zoological gardens in the south-eastern corner of the Old Park near the Reading Railroad, adding additional roads and suggesting sites for the animal houses.

Despite Palles' efforts, no action was taken until 1866 when "four citizens learned that the Lansdowne tract on the west side of the Schuylkill, belonging to the family of Barings in England, was about to be sold, and that the owners were disposed to accept a price much below the actual value of the ground."³⁴ The following year the land was purchased by the city at cost, and on March 26, 1867, Public Law 547 clearly stated the boundaries of the park. Included within the park limits on the west side were the "West Philadelphia Water-Works, which were opposite Lemon Hill, and the noted country-seats of Solitude, Egglesfield, Sweet Brier, and Lansdowne, with a gore of ground north of the latter, between the regular line of Lansdowne and Montgomery Avenue."³⁵ Although the land was acquired as Palles had recommended, none of his design ideas appear to have been executed.

Fairmount Park Commission

Public Law 547 also called for a permanent administrative body for Fairmount Park to relieve the Chief Engineer of the Water-Works and the Commissioner of City Property from their increasing duties. Under the administration of the Fairmount Park Commission, the Park entered its greatest growth period. This board of Commissioners consisted of "the mayor, presidents of Select and Common Councils, the commissioner of city property, the chief engineer and surveyor, and the chief engineer of the water-works of the city, together with five citizens appointed for five years by the District Court, and five citizens appointed for the same period of time by the Court of Common Pleas."³⁶

Eli Kirk Price (1797-1884), a prominent Philadelphia real estate attorney active in the Woodlands Cemetery project, joined the Commission as one of the ten appointed citizens and as the Chairman of the Committee of Land Purchases and Damages Committee

³⁴ Scarf and Westcott, History of Philadelphia (Philadelphia: LH Everts & Co., 1884) Vol.iii, p. 1855.

³⁵ Scarf and Westcott, p. 1855.

³⁶ Scarf and Westcott, p. 1855.

in June of 1867.³⁷ Over the next nine years, he negotiated with landowners within the park's boundaries encouraging them to donate or sell their acreage to the city. More reluctant owners had their land condemned and were rewarded damages by the Court of Quarter Sessions.³⁸

Within a year of his appointment as Chairman, Price expanded his responsibility even further by arguing that a "park commensurate with the wishes of the people of Philadelphia required very different boundaries from those contained in the original Act of 26th of March 1867."³⁹ In a report issued in 1867, the committee on plans and improvements agreed with Price arguing that additional land was needed to protect the city's water supply:

Now , if ever, while it is yet possible to be done at a cost which is moderate when compared with its advantages, we must possess the ground which surrounds our water supply so closely that the impurities which are drained from its surface must necessarily be drawn into the reservoirs, and, by preventing the erection of dwellings and manufactories on the shores of the basin and of the waters closely adjacent, provide against the pollution of the water which is the sole supply for domestic uses of the present and of the future population of this vast and rapidly-growing city. ⁴⁰

Acting on the committee's recommendation, Price prepared most of the sections of the Park Act of April 14, 1868, that enlarged the park boundaries four hundred and sixty-one acres on the eastern side of the river and six hundred acres on its western side.⁴¹
[fig. 4]

One of the most highly touted of Price's acquisitions was George's Hill, a high site outside the original West Park boundaries owned jointly by Jesse George and his sister Rebecca. Unexpectedly, the Georges offered to donate their eighty-three acres to the city upon their deaths provided they were paid an annual sum of \$4000 during their lifetimes. By 1873 both Rebecca and Jesse George had died, and the city acquired the land

³⁷ For a thorough account describing Price's role in the Woodland Cemetery see Timothy Long, *The Woodlands*, Thesis for a Master in Science. University of Pennsylvania, 1991.

³⁸ Scarf and Westcott, p.1856.

³⁹ First Annual Report, 18,

⁴⁰ As quoted from the committee's report in Scarf and Westcott, p. 1856.

⁴¹ Scarf and Westcott 1856..

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resolving that it would be permanently named "George's Hill."⁴²

More often obtaining land proved more difficult. Price continued with the project until July 1876 when he finally secured the last site within park boundaries. In a letter to his grandson, he described the experience:

I this day passed title for the last property of importance acquired for Fairmount Park; that of William Simpson's seventeen and a half acres, on the west side of the Schuylkill, at the Falls, after several years negotiation, at a price of three hundred thousand dollars. Thus my great work of eight years duration, of acquiring nearly three thousand acres of land, some of it divided into many lots of five villages, as Chairman of the Land Purchasing Committee, and the passing of the titles to all real estate purchased has been brought to a close.⁴³

Design Plans:

1867-70

Shortly after its formation, the Commission solicited two prominent landscape architecture firms "for the purpose of advising in regard to the main outline of the new park": Robert Morris Copeland of Boston, and Frederick Law Olmsted and Calvert Vaux of New York. In December 1867 both firms submitted preliminary written proposals concentrating on park boundaries and approach routes.⁴⁴ Copeland whose work would include over two hundred country residences, fifteen cemeteries, and two proposals for New York's Central Park, showed particular interest in the northwest sections of the park predicting that George's Hill and Chamounix would be the park's showplaces due to their high elevations and natural beauty. He expressed little interest in the area between Coates Street and Lemon Hill suggesting that city or private buildings be built there, and he recommended that a north/south drive be built in the east park only, so as not to ruin the "beautiful and picturesque upper portions" of the west park.⁴⁵ Copeland was paid \$500 for his services, and his

⁴²Scharf and Westcott p. 1857-58.

⁴³ As quoted in Long, 295. From Eli K. Price, "Journal," 1 July 1876. Unpublished.

⁴⁴ Minutes of the Fairmount Park Commission, December 1867.

⁴⁵ v. 1 Record Group 149 Fairmount Park Board of Commissioners Minutes, 166-169.

connection with the park appears to have ended.⁴⁶

Olmsted and Vaux, however, appear to have continued work on the park, submitting a detailed plan for the design of the east and west park in 1868.⁴⁷ [fig. 5] In its design, the firm was limited by the exact boundaries established by the Act of Assembly adopted on April 13, 1868, and was presumably required to incorporate Sidney & Adams unexecuted plan for the Old Park directly into the new design.⁴⁸ To unite the thousands of acres of land, Olmsted and Vaux suggested constructing two roads, West Shore Drive and Riverside Drive, that would run the length of the park hugging both banks of the river. Like the firm's plans for Franklin Park in Boston and Central Park in New York, the Fairmount Park design incorporated formal spaces intended as meeting places and promenades along with areas designed "for the quite enjoyment of natural scenery."⁴⁹

In the East Park they suggested constructing a monumental "Parade and Play Ground" north of the Spring Garden Water Works that would be linked to the Mount Pleasant villa via a straight, tree-lined road called Mansion Drive. In the West Park, they further strengthened ruler-straight Belmont Avenue creating an allay along its length. In most cases on both sides of the river, villas were to be accessed by gently curving roads although more formal axial approaches were maintained at Strawberry Hill and Belmont Mansion. Overall, the design was dominated by soft arcs and turns situated to enhance a naturalistic landscape while preserving existing historic sites.

Olmsted and Vaux's sensitive plan integrating the villas and the surrounding landscape was overshadowed by the park founder's strong interest in conserving nature rather than material culture. In 1868 entry in the Commission Minutes, the future of the historic estates seems far from secure:

...it is expedient in laying out and decorating the Park, to retain and preserve the ancient names of important Estates which have been absorbed in and are identified with the Park--such as "Solitude," "Belmont," "Landsdowne" and the

⁴⁶ Minutes of the Fairmount Park Commission, April 20, 1868.

⁴⁷ This design is published in George F. Chadwick, The Park and the Town (London: The Architectural Press, 1966) 203. Original drawing at Harvard University, Library of the Graduate School of Design.

⁴⁸ Their dissatisfaction with the older park design was finally expressed three years later when the firm returned to advise on incorporating the Old Park with the new. See below.

⁴⁹ Chadwick 202.

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like--and to mark the same permanently, either by groves of Trees to bear the name of the Estate, or other permanent memorial;...⁵⁰

Despite this strong conservation strain, most of the villas were eventually integrated into the landscape as restaurants or as offices for park staff. Nevertheless, Olmsted and Vaux's plan to integrate the villas within a romantic garden in the English tradition was quickly eclipsed by provisional activities of the park engineer's office.

Under the direction of Junior Assistant Engineer Hermann J. Schwarzmann, the Commission adopted some of Olmsted and Vaux's idea such as river drives and curving paths, but generally adhered to several practical principles for tracing preliminary roads in the West Park: 1) to provide scenic views 2) to follow the terrain as closely as possible skirting the woodlands for shade and following the river bluffs and valley borders and 3) to strengthen the boundary of the west park by constructing Elm Avenue, now the lower part of Parkside Avenue, as a permanent road lined with elm and maple trees.⁵¹

In the East Park, rocky bluffs, two steam railroads, and ongoing land acquisition impeded the construction of a continuous drive along the river.⁵² In 1870, however, plans were made to tunnel one hundred and fifty feet through a large rock formation on the Sedgely estate known as Promontory Rock in order to connect the Old Park with newly acquired land to its north. Many existing roads were vacated and several industrial buildings were torn down while carriage routes, steam boats, canoes, and scenic landings were installed.⁵³

1871

In 1871 the plane-table surveys documenting existing conditions in the park were completed, and temporary roads in the West Park were widened, paved, and made permanent (these formed the basis for HABS historic ca. 1870 map). During this same period, a road leading from Elm Avenue to George's Hill summit was constructed giving access to a new pavilion and landscaped area with walks, flower beds, shrubs and lawns. A walk was installed leading from

⁵⁰ Fairmount Park Commission Minutes, June 20, 1868, p. 249.

⁵¹ Annual Report (1870), p. ?

⁵² Annual Report, 1870, p. ?

⁵³ A 1870 survey shows that there were 442 buildings in the park at that time. (Third Annual Report, 1871)

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Belmont Mansion to Belmont Glen with a rustic pedestrian bridge running over the Columbia Railroad track to "a commodious building for women and children." In addition, a bridal path was created running from the western end of Girard Avenue through the Sweet Briar, Lansdowne, Belmont and Ridgeland estates culminating near Chamounix Mansion.⁵⁴

After several years of construction focusing on the western area of the park, the Fairmount Park Commissioner again sought the advise of Olmsted and Vaux, and on August 16, 1871, the firm submitted a plan and a written description for the improvement of the Old Park "in order to make it more satisfactory to visitors on foot."⁵⁵ Their main concern was the cramped condition of the older area which they believed tried to perform too many functions at once. They recommended targeting the Old Park to the working class who would use it at the end of their day "for tranquil walks (not sport!) with picturesque declivities overlooking the river."⁵⁶ Extra provisions such as seats and shelter were to be provided while recreational amenities such as ballgrounds were to be excluded. In addition, the park would perform an educational function by exposing the working class to works of art including architecture and sculpture. As in earlier plans, Olmsted and Vaux suggested formal focal points for walks, emphasizing that the Lemon Hill plateau could be landscaped with "fountains, vases, baskets and parterres of flowers, as well as statues, busts, and other works of sculpture, provisions being made for illuminating the whole at night."⁵⁷

As in 1868 Olmsted and Vaux were not given the commission. The park's Chief Engineer Cresson supported instead a design submitted by Schwarzmenn, now the Senior Assistant Engineer of Fairmount Park, arguing that Schwarzmenn's plan was preferable to Olmsted and Vaux's as it made use of existing roads and included an interesting (but unspecified) idea for the eastern entrance to the park.⁵⁸ In December 1871, Schwarzmenn was paid \$1,500 "in consideration of his services rendered at various times at extra hours and also of the plan prepared by him for the permanent laying out of the Old Park, and as a testimonial and recognition

⁵⁴ Annual Report 1871.

⁵⁵ Fairmount Park Commission, Board of Commissioners Minutes, Record Group 149, vol. 1, 151-165. Only the written description remains today.

⁵⁶ Appendix to Minutes. Vol 2. August 16, 1871. p. 396.

⁵⁷ Ibid. p. 401.

⁵⁸ Annual Report (1872), 57.

by this Board of taste, skill, ability and fidelity"⁵⁹ and in January 1872, the Commission voted to "reject the commissioned plans by Olmsted and Vaux and to adopt the plan for the East Park volunteered by Senior Assistant Engineer Schwarzmenn."⁶⁰

One of the largest projects undertaken by the Commission during this period was the demolition of commercial buildings on Coates Street and Landing Avenue clearing an area of land from the Fairmount Water Works to Pennsylvania Avenue. Naturally dotted with irregular cliffs and flat areas, this terrain was now further complicated by the foundations, pits, and pavements remaining from the demolition. In response, the site was landscaped into two mounds of unequal height, thus covering the foundations of earlier buildings and raising the area above the flood plane. The Coates and Green Streets entrances to the East Park were constructed in this cleared section, and roads were added to connect it to the Lemon Hill section of the park.⁶¹

Centennial Exhibition (1876)

The Centennial Exhibition refocused attention on the West Park, drawing energy away from plans for the infrastructure of the park as a whole.⁶² As early as 1869, the Franklin Institute, the Pennsylvania Academy of the Fine Arts, and the Fairmount Park Commission hoped to hold a Centennial Exhibition in 1876 to commemorate the hundredth anniversary of the signing of the Declaration of Independence. They presented the idea to the House Committee on Manufactures and on Foreign Relations which on March 3, 1871 established a Centennial Commission and declared Philadelphia the site of the national celebration.⁶³ On July 4, 1873, the Fairmount Park Commission formally transferred two hundred and thirty-six acres to the Centennial Commission, and on Independence Day the following year, ground was broken for the first Centennial building.⁶⁴

The fair opened on May 10, 1876, and ran through November 10 of that year with one fifth of the total U.S. population at the time

⁵⁹ Minutes of the Commissioners of Fairmount Park, December 9, 1871.

⁶⁰ Minutes of the Commissioners of Fairmount Park, January 27, 1872.

⁶¹ Annual Report 1871.

⁶² Peter Odell, interview by author, summer 1995.

⁶³ Scharf and Westcott p. 1860.

⁶⁴ Scharf and Westcott, p. 1861.

passing through its gates.⁶⁵ Most of the exhibits were housed in five buildings: the enormous Main Building constructed of wood, iron and glass, Machinery Hall to its west, Gothic-inspired Agricultural Hall to the north, the vaguely Moorish Horticultural Hall and classical Memorial Hall. Seventeen states constructed exhibition buildings and nine foreign governments created pavilions to house their displays. Restaurants, beer gardens and cigar pavilions further filled the site as did smaller buildings such as the Woman's Pavilion, the Bible Pavilion and the Nevada Quartz Mill.⁶⁶

As "Chief Engineer of the Exhibition Grounds and Architect of the Permanent Buildings and Other Structures of the Centennial Board of Finance," Hermann Schwarzmänn played a significant role in designing the fair and its buildings, building thirty-four structures including Horticultural Hall, the Women's, Judge's, German, and Portuguese Pavilions, and the \$1.5 million Memorial Hall. Schwarzmänn's means of obtaining his commissions resembled his shrewd earlier tactics at Fairmount Park. For example, in 1873 the U.S. Centennial Commission had sponsored a competition for Memorial Hall, a permanent building designed to permanently house the city's art collection. The winners, Collins and Autenrieth, were chosen from forty-three architects. While the Committee debated the plans, Schwarzmänn, not a competition participant, prepared his own designs and somehow managed to win the commission.⁶⁷

Schwarzmänn based his design for Memorial Hall on Nicholas Felix Escalier's project for the Prix de Rome published in Croquis d'Architecture in 1867-69.⁶⁸ Constructed of granite, brick, glass and iron, Memorial Hall consisted of a central domed area surrounded by four pavilions on the corners with open arcades east and west of the main entrance. During the exhibition, the building along with the Art Gallery Extension directly to its rear displayed the art of many nations. From 1877 until 1928, Memorial Hall was used as the city's art museum (see below). When the new art museum was opened on the site of the Fairmount Reservoir in 1928, Memorial Hall housed the city's less important collections. In 1954 all art was removed and the building was returned to the Fairmount Park Commission. In 1957 it was

⁶⁵ Robert W. Rydell, *All the World's a Fair: Visions of Empire at the American International Expositions, 1876-1916*. (Chicago: University of Chicago Press, 1984) p. 10.

⁶⁶ Rydell 11.

⁶⁷ John Maas, *The Glorious Enterprise*, p. ?

⁶⁸ Maas p. ?

adapted as a recreation center by Hatfield, Martin, and White and today it functions as office space for the Fairmount Park Commission.

Several roads and buildings from the Centennial Exhibition remain in Fairmount Park today. [fig. 6]. The Avenue of the Republic which once ran the length of the great iron and glass Machine Building and Main Exhibition Building has been renamed the North Concourse; it connects Memorial Hall with the a large fountain designed by Herman Kirn and funded by the Catholic Total Abstinence Societies of Philadelphia in 1876. The statue is dominated by the central figure of Moses who is surrounded by Bishop John Carroll of Baltimore, Commodore John Barry of the Revolutionary Navy, the Irish temperance activist Father Theobald and Charles Carroll of Carrollton. Most of a second road originally called Fountain Avenue still radiates from the fountain at approximately a thirty degree angle from the North Concourse until shortly past where it intersects Belmont Avenue. At the fair, the road continued until it reached Horticultural Hall, a colossal greenhouse designed by Schwarzmunn that survived until its demolition in 1955.⁶⁹ Additional road segments remain including parts of State and Agricultural Avenues and portions of the parabola-shaped path that led behind Memorial Hall and the Art Gallery Extension. Of the 149 buildings constructed for the exhibition,⁷⁰ only Memorial Hall and the Ohio House stand, and of the accompanying planned landscapes, nothing is apparent today.

The "City Beautiful:

A Cultural Boulevard and an Art Museum provide a New Entrance

The Centennial Exhibition permanently altered the infrastructure of the West Park and diverted attention from a comprehensive park design. In addition, it contained the seeds of a new influence: the more formal planning associated with the City Beautiful Movement. Although most of the exhibition site contained curving paths in the romantic landscape mode, the primary roads (Belmont and Fountain Avenues) were broad axial diagonals with formal focal points emphasized by statuary, architecture, and circular drives that foreshadowed the design principles of the World's Columbian Exhibition held in Chicago in 1893.

⁶⁹ The sunken garden at Horticultural Hall sparked a craze for elaborate three-dimensional carpet bedding. Attributed to C.H. Miller, the garden consisted of a linear parterre-style bed set several feet below a viewing walkway with flowers arranged in elaborate patterns. Preserved into the 20th century, the garden became the model for the reconstructed Victorian garden at the Smithsonian's Art and Industry Building.

⁷⁰ Scharf and Westcott p. 1861.

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In addition, the Fairmount Park Art Association, incorporated in 1872 as a support group for the exhibition, reintroduced traditional art into the park. The association was "devoted to and expended in adorning Fairmount Park, in the city of Philadelphia, with statues, busts, and other works of art, either of a memorial nature or otherwise."⁷¹ The society maintained that high art functioned to elevate the lives of park's users in a way that the romantic rustic style could not, thus ushering in a new phase of park history.

Art for the park was such an attractive idea even before the Centennial Exhibition that in 1871, Councils adopted a resolution requesting a gallery in the park "to keep pace with the civilization and refinement of the older states of the Christian world." The report recommended that the gallery be located on the crest of Lemon Hill and that it be completed by July 1872. In response, Harrison Jr., a park commissioner, and his wife Sarah would donate their collection that included native American scenes and a painting by Benjamin West.⁷²

The gallery was built as planned near the Green Street entrance, and in 1872 the brick, stone, glass and iron structure was filled with art including Rothermel's painting of the Battle of Gettysburg and several pieces belonging to the Fairmount Park Art Association. In 1876 most of its contents were moved to Memorial Hall for the Centennial Exhibition and it was reassigned as a gallery of Pompeian items.⁷³

The second art museum in the park, Memorial Hall, was designed as one of the Centennial Exhibition's few permanent buildings (see above). After serving as gallery space for the collections of many nations during the Exhibition, the building reopened on May 10, 1877, as the Pennsylvania Museum. It served as the city's art gallery until 1928 when the main collection was moved to a new building on the site of the Fairmount Reservoir now known as the Philadelphia Museum of Art.

Replacing Memorial Hall with a museum closer to the city's center was first suggested in 1893. At that time, the city received the collection of W.P. Wilstach, a leather manufacturer, who donated his paintings along with an endowment of over \$500,000 to the

⁷¹ As printed in Scharf and Westcott p. 1864 from Fairmount Park Art Association Charter.

⁷² Annual Report , 1871, 79-83.

⁷³ Scharf and Westcott, p. 1859.

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Fairmount Park Commission.⁷⁴ The collection was installed in Memorial Hall as an addition to the Pennsylvania Museum's collection, and in 1894 attendance levels rose to 379,419 visitors.⁷⁵

Pressure for a new building grew, and in response, the Lemon Hill property, the site of the original art gallery, was suggested for an expanded museum. In 1905 an open competition was held with \$25,000 in prizes. Sixty-seven designs were submitted and were judged by a panel of architects that included William Robert Ware, Daniel Burnham, and Stanford White. Henry Bacon and James White won the competition and were rewarded \$6,000. Arguments over the process delayed the proceedings, however, and in 1907 funds were withdrawn.⁷⁶

The art museum project was soon connected with an even greater act of City Beautiful planning: the Benjamin Franklin Parkway. [fig. 7] In 1910 the Fairmount Park Art Association commissioned French landscape designer Jacques Greber to design a broad boulevard connecting City Hall to Fairmount Park. The road provided a much-needed entrance to the East Park that had been called for as early as 1872 when the Annual Report of the Commissioners noted that "this whole question of approaches to the Park is one of the gravest moment."⁷⁷

Circumstances further improved in 1911 when the city deemed the Fairmount Reservoir obsolete and allocated its site to the museum committee. Under the administration of the Fairmount Park Commission, a design by C. J. Borie, Horace Trumbauer, and C. C. Zantzinger was finally approved on June 24, 1915,⁷⁸ and on January 2, 1916, a model of the proposed museum was printed in Philadelphia's Public Ledger. On April 13, 1917, a contract for the Art Museum and the Benjamin Franklin Parkway was signed between the architects and the Park Commission⁷⁹ and construction began at the boulevard's west end. When they were completed in

⁷⁴ David B. Brownlee, Building the City Beautiful: the Benjamin Franklin Parkway and the Philadelphia Museum of Art (Philadelphia: Philadelphia Museum of Art, 1989)p. 39.

⁷⁵ Brownlee, p. 40.

⁷⁶ Brownlee 43.

⁷⁷ Annual Report (1872) p. 18.

⁷⁸ Brownlee, p. 58.

⁷⁹ George Roberts and Mary Roberts, Triumph on Fairmount: Fiske Kimball and the Philadelphia Museum of Art (Philadelphia: J.B. Lippincott Co., 1959)25.

the late 1920s, the Parkway and the art museum provided a contrasting "high culture" entrance to romantically natural Fairmount Park.

Driving: A New Scale

The automobile has had one of the greatest effects on Fairmount Park. Driving was first introduced as a recreational activity in the early 1900s with the construction of the Chamounix Speedway, a track originally designed for racing horses. Proposed in 1900 and approved by the Commission on June 3, 1901, the speedway was created for "a large number of driving people [who] are anxious to speed their horses in the Park at a greater speed than seven miles an hour."⁸⁰ It consisted of a main racing area, a return drive and an observation area located diagonally across Belmont Plateau along what is now Chamounix Drive.

The Chamounix Speedway was not an isolated phenomena. Similar roads were discussed in cities including Chicago and San Francisco. In 1890s New York, the idea encountered fierce resistance when Charles S. Sargent (editor of Garden and Forest) and several park officials fought supporters of a horse speedway in Central Park. Sargent saw racing as antithetical to the ideal of a recreational pleasure ground, and unlike in Philadelphia, park officials agreed. New York City's speedway was constructed outside of Central Park on a site along the Harlem River.⁸¹

Philadelphia's Chamounix Speedway was soon adapted for automobiles, and in 1908 the Quaker City Motor Club held its first annual race there. By 1909, the Club anticipated their second contest would be "of about 20 of the highest grade automobiles, and nearly all of the same power and speed which assures us a great race and should be viewed by nearly a million people."⁸²

In addition to providing new ways to enjoy the park, automobiles created the means for bypassing it altogether. In the 1950s, the growing need for roads leading to the northwest suburbs precipitated construction of the Schuylkill Expressway, a major highway with accompanying sounds and fumes that have destroyed the tranquility of the park's west side. In many places throughout the park, visitors hear the drone of cars rather than

⁸⁰"Proposed Speedway in Fairmount Park, Philadelphia 1901," Chamounix Speedway File, Fairmount Park Archive, Memorial Hall, Philadelphia, PA.

⁸¹ Cranz, p. 22-23.

⁸² Letter to Fairmount Park Commissioners from the Quaker City Motor Club, July 20, 1909, Fairmount Park Archives.

the crackle of nature and view concrete entrance ramps rather than rolling land and calm water.

Part II: HISTORICAL CONTEXT

Landscape Architects and Designers

a. Sidney & Adams

Two of the earliest designers to propose uniting the Fairmount Waterworks with the Lemon Hill and Sedgely estates, James Charles Sidney and Andrew Adams enjoyed a brief partnership lasting from 1858 to 1860 with offices at 520 Walnut Street. The two described themselves as:

"rural architects, engineers and surveyors. Particular attention paid to building and laying out of country seats, cemeteries, and public grounds. Surveys and plans made for every kind of building or work requiring knowledge of engineering."⁸³

The most important work to emerge from this partnership was the plan for Fairmount Park although the two also collaborated on the Calvary Episcopal Church in Germantown and a private residence in Chestnut Hill. After the Sidney and Adams partnership dissolved in 1860, Sidney continued to work on the project with Frederick C. Merry, his partner from 1860 to c. 1864-65.⁸⁴

In 1859, the same year that he designed the master plan for Fairmount Park, Sidney was touted by The Gardener's Monthly as "the best landscape gardener, perhaps in the country."⁸⁵ By that time, the English-born architect, engineer, surveyor, and landscape designer had been in Philadelphia at least since the early 1840s when he worked as a cartographer for the Library Company in Philadelphia. In the mid-1840s, he executed several plates for Two Hundred Designs for Cottages and Villas, a sampling from English pattern books compiled by John J. Smith and Thomas Ustick Walter. His first known architectural work, the Roxborough School Building, was completed in 1846 and by 1849 he listed himself in the Philadelphia Directory as "civil engineer." The following year he entered into a partnership with engineer and architect James P. W. Neff and began to publish American Cottage and Villa Architecture, "a series of views and plans of

⁸³ Sandra L. Tatum and Roger W. Moss. Biographical Dictionary of Philadelphia Architects 1700-1930. (G.K. Hall and Co: Boston MA, 1985) 718.

⁸⁴ Ibid 718.

⁸⁵ Ibid 717.

residences actually built...with hints on landscape gardening, laying out of grounds, planting of trees, etc."⁸⁶ Around 1854 Sidney left his partnership with Neff and moved to New York City to work with Robert Pearsall Smith's firm mapping New York State. After his return to Philadelphia in 1858, Smith began the partnership with Adams that produced the Fairmount Park plan.

b. Hermann J. Schwarzmänn

Hermann Joseph Schwarzmänn (1846-1891) is the designer most directly connected with Fairmount Park. Born Hermann Anselm Wilhelm Schwarzmänn in Bavaria, Schwarzmänn was the son of a Joseph Anton Schwarzmänn, a well-known decorative painter. The younger Schwarzmänn appears to have learned engineering while in the military academy in Munich and may have attended architecture school there.⁸⁷ After serving in the Bavarian army from 1865 to 1868, he immigrated to Philadelphia, and by April 1869 was working for the Fairmount Park Commission as a Junior Assistant Engineer.⁸⁸

Schwarzmänn's rise to prominence in Philadelphia was as swift as his departure from the city several years later. Early in his career at Fairmount Park he was given significant responsibility, directing the plane-table surveys used to assess park holdings and designing temporary roads in the East and West Parks. In January 1870 he was promoted to Senior Assistant Engineer and in that same year, after completing two small buildings for the Park Commission, Schwarzmänn listed himself as an architect in the Philadelphia directory.⁸⁹ In 1871, he designed a dining saloon at Belmont Mansion, and in 1872 the young architect/engineer was appointed Engineer of Design and his plan for the improvement of the Old Park was adopted by the Commissioners. During that same year, he laid out the roads and placed the buildings for the zoo and began to plan for the Centennial Exhibition. Trusting Schwarzmänn's talents, the Commission appointed him Engineer of the Exhibition grounds and sent him to Europe with the double assignment of accumulating ideas for the Centennial Exhibition and of studying zoological garden designs. When he returned Schwarzmänn designed Horticultural Hall, Memorial Hall and a dozen smaller Exhibition buildings including the Women's Pavilion, the Judges Hall, the Carriage Building, and the Pennsylvania State Building. For unknown reasons, Schwarzmänn

⁸⁶ Ibid 718.

⁸⁷ Maas, The Glorious Enterprise 34-35.

⁸⁸ Maas, 12-16.

⁸⁹ Maas, 35.

moved to New York City after the Exhibition, practicing architecture there with Albert Buchman until his death from syphilis in 1891.⁹⁰

Parallel Movements and Influences:

1. Rural Cemeteries

Beginning in the 1830s, rural cemeteries provided a new outlet for landscape designers who had previously worked largely on private gardens. America's first rural cemetery, Mount Auburn in Cambridge, Massachusetts, displayed the physical characteristics that would become the hallmark of romantic design: "winding drives, naturalistic pools, and secluded groves."⁹¹ Philadelphia soon followed Cambridge's lead, constructing Laurel Hill Cemetery, an area so popular that A.J. Downing reported nearly 30,000 persons visited it between April and December, 1848.⁹²

While Laurel Hill is often cited as influential on Fairmount Park, the Woodlands Cemetery located in West Philadelphia on William Hamilton's former country seat may have had even more of an impact.⁹³ Like Fairmount Park, the cemetery evolved into a public park from an existing private estate. In addition, its romantic garden style was heavily influenced by Eli Kirk Price, the real estate lawyer so critical in acquiring land for Fairmount Park. Price was instrumental in forming the stock company and in preparing the financial analysis for the Woodlands and was one of four trustees who purchased a portion of the estate and dedicated it as the Woodlands Cemetery Company on April 13, 1840.⁹⁴

Price was involved in the Woodlands Cemetery for forty-four years and had definite ideas about its design. He was particularly influenced by English landscape architect John Claudius Loudon who in the 1840s represented the latest development in the English school. He even paraphrased Loudon:

Loudon says 'as a general rule, it may be safely laid down, that whenever a piece of ground to be laid out as a garden

⁹⁰ White 64.

⁹¹ John W. Reps, *The Making of Urban America: a History of City Planning in the United States*. (Princeton: Princeton University Press, 1965): p. 326.

⁹² Reps p. 326.

⁹³ For a thorough discussion of this idea see Long.

⁹⁴ Long, "Woodlands," p. 201.

is small, and bounded by straight lines, the geometrical style is that which ought to be employed; that when the ground to be laid out as a garden is large, it may be laid out in any style, and partly in the irregular style; and that where the surface of the ground is varied, the irregular style is most useful; while the geometrical style should be preferred when the surface is even or flat.' Loudon's Suburban Gardener 169.⁹⁵

Price went on to say that the Woodlands Cemetery had been designed to enhance rather than to overpower nature. He wrote "the whole work has been subject of care and study acting upon principles of artistic taste, whose highest success it to follow and embellish nature."⁹⁶

Price indicated that at the Woodlands he was striving for the "beautiful" rather than the "picturesque" as described by Andrew Jackson Downing. He was interested in creating a graceful and idealized nature that was more straight-forward than the intricacies, irregularities, and complexities associated with the picturesque. Price believed in following "a varied style of ornament. This avoids stiffness and monotony, conforms to the character of the ground and is therefore natural, and its convenience evinces a motive for what is done that is satisfying and pleasing to the mind."⁹⁷ His studied yet practical view of romantic landscape design appears to have influenced the nature-enhancing approach used at Fairmount Park.

The Park Movement: Combining the City and Country

Beginning in the 1840s, A.J. Downing and others used the success of rural cemeteries such as the Woodlands as evidence for constructing urban parks. In "Public Cemeteries and Public Gardens," Downing asked, "...does not this general interest, manifested in these cemeteries, prove that public gardens, established in a liberal and suitable manner, near our large cities, would be equally successful?"⁹⁸

Downing's call for urban public parks was echoed by William Cullen Bryant who compared American cities to their counterparts

⁹⁵ As quoted in Long p. 234-35 from Eli Kirk Price, Executive Minutes, Woodland Cemetery Corporation, 31 March 1847.

⁹⁶ Long, 234-35.

⁹⁷ Long, 234-35.

⁹⁸ A.J. Downing, "Public Cemeteries and Public Gardens," The Horticulturist (July 1849), collected with other essays in A.J. Downing, Rural Essays, New York, 1853, p. 156.

in Europe: "I will merely say...that every American who visits London, whether for the first or the fiftieth time, feels mortified that no city in the United States has such a public park."⁹⁹ The perceived superiority of European cities and the popularity of rural cemeteries were two of the earliest reasons put forth in support of public parks. However, several factors contributed to the growing park movement.

Health provided one of the strongest impetuses for building parks, and reactions to real threats of contaminated water, overcrowding, and disease all contributed to the formation of Fairmount Park. But spiritual ideas played a role as well. For many Americans such as Henry David Thoreau, nature provided "absolute freedom and wildness" that was completely superior to "merely civil" culture. For Thoreau, unspoiled nature allowed people to rejuvenate their spirits and to improve their health.¹⁰⁰ These ideas, largely inherited from European romanticism were spread by Transcendentalists until they eventually were used to support the American Park Movement. Galen Cranz observes:

For Emerson and his followers, nature--attunement with it, contemplation of it, immersion in it--was thought to train the spirit. The softened popular version of the transcendentalist ideals attributed virtues to things found in nature like trees and meadows that could be transplanted or duplicated by human ingenuity and paved the way for park propaganda and park design theory.¹⁰¹

Transcendentalist thought was imbued with distaste for the city that Cranz believes provided the park movement with:

an anti-urban ideal that dwelt on the traditional prescription for relief from the evils of the city --to escape to the country. The new American parks thus were conceived as great pleasure grounds meant to be pieces of the country with fresh air, meadows, lakes, and sunshine right in the city...The notion of a park was endorsed as if it were a check on the encroachment of the city rather than as a feature of the city itself.¹⁰²

⁹⁹ As quoted in Reys p. 331 from Frederick Law Olmsted, Jr., and Theodora Kimball, Frederick Law Olmsted, New York, 1928, v.2, p. 23.

¹⁰⁰ Archer, p. 147.

¹⁰¹ Cranz, p. 7.

¹⁰² Cranz, p. 5.

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This seems to be true to a certain extent at Fairmount Park where much of the early rhetoric centers around checking the threat of industrialization to the north. Nevertheless, the park can also be seen as an attempt to combine the best of both the city and the country.

When he founded Philadelphia, William Penn wished to create a city that continued to preserve the benefits of the country. To create his "green country town," Penn provided five squares for use as parks, and he urged that people build detached houses surrounded by undeveloped land. Although the city did not evolve exactly as he envisioned, Penn's ideal survived. Philadelphians continued to believe that rather than reject the city outright, they could combine its cultural and social benefits with the healthful elements of country life.

Beginning in the mid-nineteenth century, the established tension between the country's rural aristocracy and the city's cultural elite was solved to a certain extent by a new idea. As John Archer notes:

During the 1840s and 1850s the long standing conflict between ideals of "country" and "city"--the conflict between agrarian gentility and mercantile progress, and also between rural independence and cultural sophistication --was at least partly resolved by suggesting that both could flourish together, if only the detrimental aspects of each could be avoided.¹⁰³

This ideal manifested itself in many ways. The most frequently cited results are early romantic suburbs such as Llewellyn Park in West Orange, NJ, a design based on landscape principles established by A.J. Downing and A.J. Davis. At Fairmount Park, proponents hoped that the park's proximity to the city would allow it to function more as a daily release from the difficulties of urban life than as a rare and complete escape from the city itself. Olmsted and Vaux noted this connection between the city and the park when they wrote:

The locality [Old Park] will be chiefly frequented by those who will have but a short time for recreation and this mostly late in the day and by those who wish to combine other purposes such as study, reading, instruction, needlework, sketching or the care of Infants, with a change

¹⁰³ John Archer, "Country and City in the American Romantic Suburb," *Journal of the Society of Architectural Historians*, XLII (2) May 1983, p. 139.

of air and scene.¹⁰⁴

Clearly the park was not designed to function entirely as a separate rural area but was meant to provide daily rejuvenation within an urban environment.

In addition to practical and spiritual functions, the park also had appeal as an educational center and as an aesthetic environment. These two functions are related to a shift in attitudes toward horticulture. Until 1820 horticulture was primarily considered a scientific discipline. Plants were valued for their originality, and avid horticulturists collected specimens in an attempt to amass the greatest variety of species. After 1820 this attitude loosened somewhat. People began to emphasize the aesthetic qualities of plants and to consider them as individual design elements. Rows of labeled trees began to give way to artistic arrangements. In Fairmount Park, both of these attitudes are reflected.

An 1859 proposal for Fairmount Park by William Saunders, a landscape architect vying to design the Lemon Hill and Sedgely sites, expressed these two tendencies. First he noted nature's ability to instruct: "One of the uses of a city park is to instruct visitors, especially the young to a knowledge of vegetable forms, and familiarize them with the various peculiarities of trees." In response, he suggested planting one or two examples of as many species as possible and arranging them in a clear catalogued way.

He then expressed his interest in a newer approach to horticulture:

But in the disposition of trees and shrubs, the beauty of the broad glades of lawn must not be overlooked. Groups should therefore be distinct although connected, confined to small limits and thickly planted, rather than spreading and dotting over all the ground. Oaks, of all hardy varieties, hickories, chestnuts, gums, &c., should be set in masses, that they may sooner form effective features."¹⁰⁵

Saunders' work appeared at a transitional time in horticulture and landscape architecture when a didactic method based on cataloguing varieties of plants began to yield to a design-oriented approach using plants as individual building blocks in

¹⁰⁴ Olmsted and Vaux. Letter dated August 15, 1871. Minutes of the Commissioners of Fairmount Park. City Archives, Philadelphia, PA

¹⁰⁵ William Saunders, "Design for Fairmount Park," 12 February 1859, Library Co. Of Philadelphia, Philadelphia, PA. p. 8.

an overall design scheme.

A similar combination of design methodologies is found in Fairmount Park itself. Although most of the park is designed according to romantic landscape plans, at least one example of the earlier scientific method survives: Michaux Grove. In response to French botanist Francois Andre Michaux's gift of \$6000 to the American Philosophical Society, an oak grove was established in the West Park in 1870-71 "as a memorial to him [Michaux] and his father of their devotion and to promote the objects which had occupied their lives."¹⁰⁶ Forty-four species of oaks were set in catalogued pairs on either side of Lansdowne Drive from Belmont Avenue to the future site of Horticultural Hall. To provide further rare examples, a nursery was established that continued the older horticultural tradition. In a passionate appeal, Eli Kirk Price invited "contributions of trees, acorns, and seeds from all parts of the world, and from all persons who love the beautiful in landscape, and to promote botanical science."¹⁰⁷ This empirical approach to design, however, was ultimately overshadowed by a freer and more artistic approach like that advocated by Olmsted and Vaux.

Olmsted and Vaux

Although neither Olmsted and Vaux's proposal for the design of the park (1868) nor their ideas for the Old Park (1871) were directly accepted by the Fairmount Park Commissioners, their influence on Fairmount Park was profound. When Olmsted and Vaux won the competition for Central Park in 1857, they greatly expanded the scope of landscape architecture. Previously romantic landscapes had been largely confined to private estates, cemeteries and small sites. In Central Park, Olmsted and Vaux used irregular curving forms, asymmetrical compositions, existing landforms, groups of trees and shrubs, and focal points such as classic urns and rustic gazebos to design a public park on a very large scale.¹⁰⁸ Their vision of nature enhanced on a grand scale according to romantic design principles provided the prototype for Fairmount Park's early designers.

In many ways, however, Fairmount Park is not a typical product of the American Park Movement or of the design ideas of Olmsted and

¹⁰⁶ As reprinted in White, p. 33.

¹⁰⁷ As reprinted in Long from Eli Kirk Price "Journal." Private collection.

¹⁰⁸ Philip Pregill and Nancy Volkman, Landscapes in History: Design and Planning in the Western Tradition (New York: Van Nostrand Reinhold, 1993): p. 408.

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Vaux. First of all, it was built on land that had previously existed as private estates. While opening up the playground of the elite to the masses, the park founders were often faced with segmented designs. In a letter dated August 15, 1871, Olmsted and Vaux noted:

Too many distinct requirements were originally attempted to be provided for...by an intention to give the public benefits from detached construction previously formed by private occupants of the land, and in a scale adapted to the use simply of their own families. The resulting plan was consequently involved and complicated and its scale of accommodations, although variable, generally smaller than should have been used...¹⁰⁹

In addition, the land was often considered so beautiful that no extensive embellishment was needed, a condition that did not exist at the Central Park site.

Conclusion

Paradoxically, Fairmount Park's natural beauty ultimately inhibited the area's development as a designed landscape. Many of Fairmount Park's early supporters argued that the park, with its abundant natural resources, required little imposed design. Eli Kirk Price, for example, noted:

The park has already there in features of beauty and grandeur, needing only curtailment of excess, and opening of avenues and paths to present to the view landscapes and sheets of water as the finest and largest Park in the world.¹¹⁰

These factors combined with the distraction of the Centennial Exhibition prevented a single design concept from being imposed on Fairmount Park. Roads were created to link different areas of the park, but no single section was ever given priority as a central focal point. To a certain extent, the compartmentalized nature of the individual country seats interspersed with undisturbed nature remains today.

¹⁰⁹ Olmsted and Vaux, Letter to the Fairmount Park Commission, August 15, 1871. In Minutes of the Fairmount Park Commission, City Archives, Philadelphia, PA.

¹¹⁰ As quoted in Long, 295. From Eli K. Price, "Journal," 1 July 1876. Unpublished.

At first glance, Fairmount Park seems to be designed according to romantic gardening principles implemented in an eclectic and relatively unstructured manner. In reality, Fairmount Park is a patchwork of thoughts contributed for over two hundred years by wealthy merchants, politicians, lawyers, designers, and common citizens. On its grounds are traces of landscape design that reflect the changing social and economic structure of the city.

PART III. SOURCES OF INFORMATION

A. Early Views:

"Philadelphia and its Park," Bound volume of photographs including Centennial Exhibition. n.d. Fairmount Park Archives, Memorial Hall, Philadelphia, PA

"Photographs, Scrapbooks, Early Views and Otherwise," Files, Fairmount Park Archives, Philadelphia, PA

B. Interviews:

John McIlheney, Park Historian, Fairmount Park Commission. Conducted by author during summer 1995.

Peter N. Odell, Management and Development Administrator, Fairmount Park Commission. Conducted by author during summer 1995.

C. Maps

"Maps of Farms Appropriated for Public Use," April 14, 1868, Historical Society of Pennsylvania, Philadelphia, PA.

"A New Map of Fairmount Park," published by Sheble (,) Smith & Company, 1869, Historical Society of Pennsylvania, Philadelphia, PA.

"Fairmount Park Showing Improvements to West Park made 28 April - 1 December 1869.", 1869, Historical Society of Pennsylvania, Philadelphia, PA.

"Topographical Map of Fairmount Park," Worley & Bracker: F. Bourgin, engraver, 1870, Historical Society of Pennsylvania, Philadelphia PA and Fairmount Park Archives, Memorial Hall, Philadelphia, PA.

"Topographical Map of Fairmount Park showing Ground Coverage of International Exhibition," 1874, Historical Society of Pennsylvania, Philadelphia, PA.

Revised editions of the "Topographical Map of Fairmount Park," dated 1870, 1872, 1874, 1894, 1900, 1902, and 1910, Flat Files, Fairmount Park Archive, Memorial Hall, Philadelphia, PA.

D. Bibliography:

Primary Sources:

Minutes of the Fairmount Park Commission, City Archives, Philadelphia, PA

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Annotated Bibliography of Major Secondary Sources:

Blackmar, Elizabeth. The Park and the People: A History of Central Park. Ithaca: Cornell University Press, 1992.

A social history of Central Park focusing on Vaux's role in the design process and on the many figures involved in conceiving and creating the park. Provides an interesting methodology for examining the development of Fairmount Park.

Chadwick, George F. The Park and the Town: Public Landscape in the 19th and 20th Centuries. London: Architectural Press, 1966.

Slightly outdated but useful book situating Fairmount Park comfortably in the early years of the "American Park Movement." Asserts erroneously that the park was designed by Frederick Law Olmsted who the author claims worked on the park from 1871. Includes an illustration of Olmsted and Vaux's 1868 plan for Fairmount Park.

Cranz, Galen. The Politics of Park Design: A History of Urban Parks in America. MIT Press: Cambridge, MA, 1982.

Divides the history of the urban park movement in the United States into an interesting typology of four major phases using public parks in New York, Chicago and San Francisco as case studies. Provides contextual material for history of Fairmount Park.

Cuyler, Theo. et al. "Sedgely Park and its acceptance by the City of Philadelphia" Philadelphia: Crissy & Markley, 1857.

Contemporary account of the addition of Sedgely to Lemon

Hill.

Annual Reports of the Commissioners of Fairmount Park.
Philadelphia: King & Baird, 1869 etc.

Describe yearly activities of the Park Commission in good amount of detail. Excellent sources of information on park history.

Gibson, Jane Mork. "Redeeming the Natural Landscape: Philadelphia's Fairmount Park as a Solution to Pollution." Paper presented March 1, 1991 at session on "Parks, Greenspace and Urban Landscape." The Environment and the Mechanized World," American Society for Environmental History Conference, February 28-March 1, 1991, University of Houston, Houston, TX.

Provides an accurate basic chronology of the park from the creation of Fairmount Water Works through the establishment of the Commission and the early plans for the Centennial Exhibition.

Keyser, Charles S. "Lemon Hill in its Connection with the Efforts of Our Citizens and Councils to Obtain a Public Park," in Lemon Hill: The Papers of Charles S. Keyser and Thomas Cochran Relative to a Public Park for Philadelphia. 1856. Philadelphia: Horace J. Smith (reprint), 1872.

An excellent contemporary account of early park history emphasizing the acquisition of Lemon Hill, the nucleus of Fairmount Park's in the 1850s.

Keyser, Charles S. Fairmount Park: Sketches of its Scenery, Waters and History. Claxton, Remsen and Haffelfinger, 1872, 5th ed.

A description of sites and attractions written shortly after the formation of the Fairmount Park Commission. Excellent illustrations showing park views in the early 1870s.

Klein, Esther M. Fairmount Park History and Guidebook: World's Largest Landscaped Municipal Park. Philadelphia: Harcum Junior College Press, 1974.

An anecdotal history of the park without footnotes or a bibliography. Good as a basic orientation tool.

Maass, John. The Glorious Enterprise: the Centennial Exhibition of 1876 and H. J. Schwarzmunn, architect-in-chief. Watkins Glenn, NY: American Life Foundation, 1873.

An architectural and landscape history of the Centennial focusing on the role of Schwarzmenn in the design of the exposition. Excellent reproductions of photographs and engravings. Identifies potential sources for Memorial Hall arguing that the building had an international influence on museum and legislative architecture.

McCabe, James D. The Illustrated History of the Centennial Exhibition. A Collectors Reprint. Philadelphia: National Publishing Company, 1975.

Text originally published in 1876. Includes a history and description of the city in 1876, a chapter on Fairmount Park, a summary of past International Exhibitions, and an account of the Exhibition itself.

Tatum, George B. Penn's Great Town. Philadelphia: University of Pennsylvania Press, 1961.

Architectural history of the city that groups buildings by style according to approximately fifty year intervals. The definitive source on Philadelphia architecture for several years after its publication. Very well-illustrated.

_____. "The Origins of Fairmount Park," Antiques. November 1962, 502-507.

Brief but accurate history of the early park years beginning with the Fairmount Water Works and continuing through the establishment of the Fairmount Park Commission in 1867.

Tatum, Sandra L. and Roger W. Moss. Biographical Dictionary of Philadelphia Architects: 1700-1930. G. K. Hall & Co: Boston, MA, 1985.

Biographical, bibliographical, and project information about Andrew Adams, Hermann Joseph Schwarzmenn, and James Charles Sidney.

Thayer, Russell, "Public Parks and Gardens of Europe."
Philadelphia, Sept. 1, 1880. Fairmount Park Archives.
Memorial Hall, Philadelphia, PA.

Report on the major parks in England, France, Austria, Switzerland, Italy, Holland, Belgium, and Prussia inspected by Thayer in Autumn 1879 at request of Commissioners of Fairmount Park. Concludes that Fairmount Park is more beautiful than all European parks but that it requires a stronger connection between its grounds and the city. The report foreshadows the City Beautiful movement in Philadelphia

by calling for a grand avenue leading from the city to Fairmount Park.

White, Theo B. Fairmount, Philadelphia's Park: A History.
Philadelphia: the Art Alliance Press, 1975.

The most comprehensive recently published history of the park. Fairly well-researched with interesting but limited photographs of monuments within the park.

PART IV. PROJECT INFORMATION:

The documentation of the Fairmount Park and the Schuylkill River Villas, Philadelphia, Pennsylvania, was undertaken by the Historic American Buildings Survey/Historic American Engineering Record (HABS/HAER) of the National Park Service during the Summer of 1995 in cooperation with the Fairmount Park Commission, William E. Mifflin, Executive Director. For the Fairmount Park Commission, the principals involved were John McIlhenny, Historian; and Peter O'Dell, Management & Development Administrator. Working on behalf of the Fairmount Park Commission was the Fairmount Park Historic Trust, Larry L. Snyder, Executive Director; and Amy Freitag, Manager of Technical and Design Services. For HABS, the principals involved were Paul D. Dolinsky, Chief, HABS; and Robert R. Arzola, HABS Architect; and Catherine C. Lavoie, HABS Historian, who served as project leaders. The overview history for Fairmount Park was produced by HABS summer historian, Maria F. Ali, and the overview and individual reports for the Schuylkill River Villas, by Aaron V. Wunsch. The computer aided drafting, overlay maps of Fairmount Park were produced by HABS architects Robert R. Arzola and, J. Raul Vazquez, and architectural technician, Jonathan Hodge (The Catholic University of America). Large format photography was produced by HABS photographer, Jack E. Boucher.

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Figure #1: Frederick Graff, "Plan of Lemon Hill and Sedgley Park, Fairmount and Adjoining Property," 1851.



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Figure #2: Sidney & Adams, "Plan of Fairmount Park," 1859.



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Figure #3: Andrew Palles, "Plan of Fairmount Park, With the Proposed Addition of the West Bank of the River Schuylkill, 1859.



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Figure #4: Fairmount Park Commission, "Map of Farms and Lots Embraced within the limits of Fairmount Park," approved 14th April 1868.

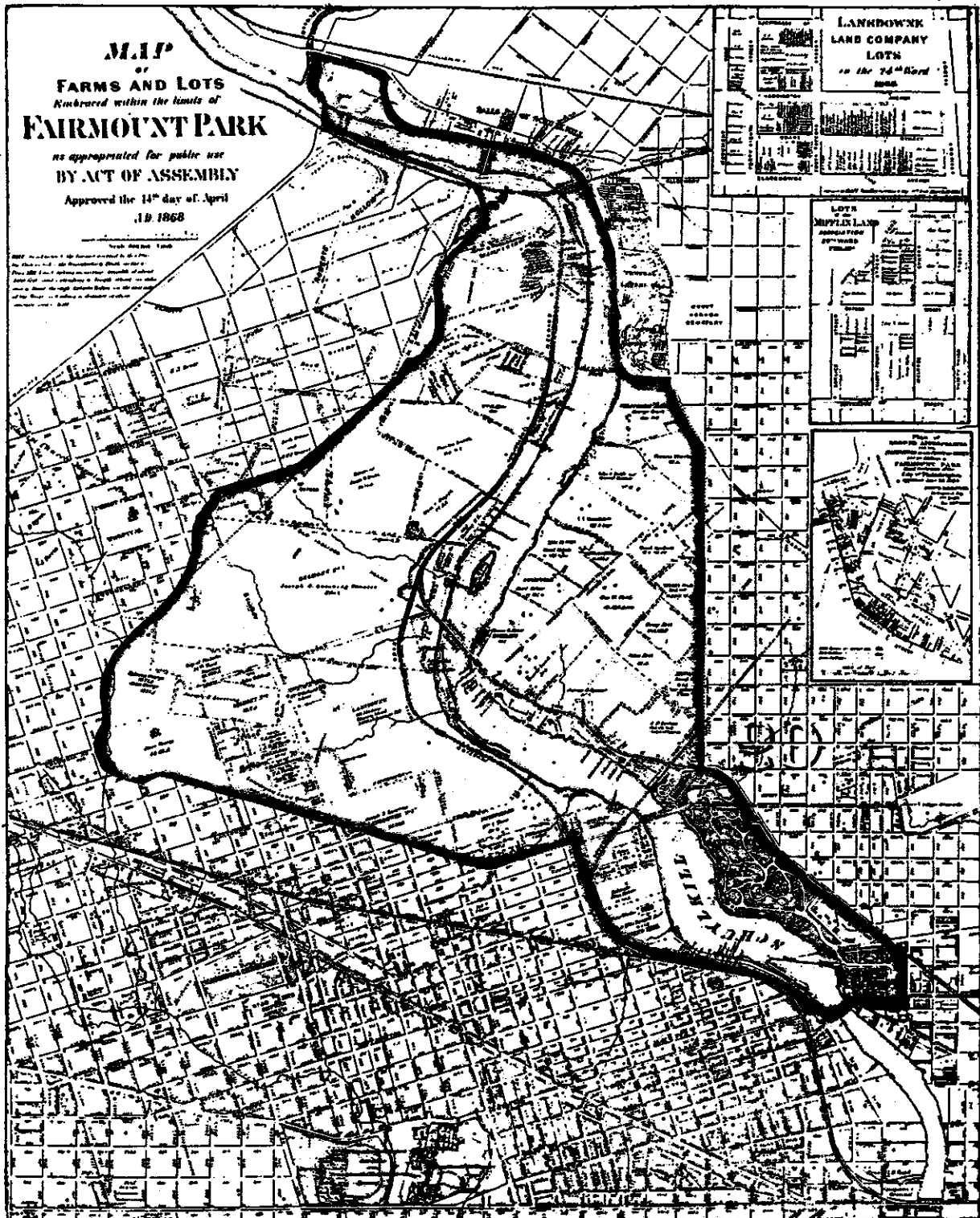
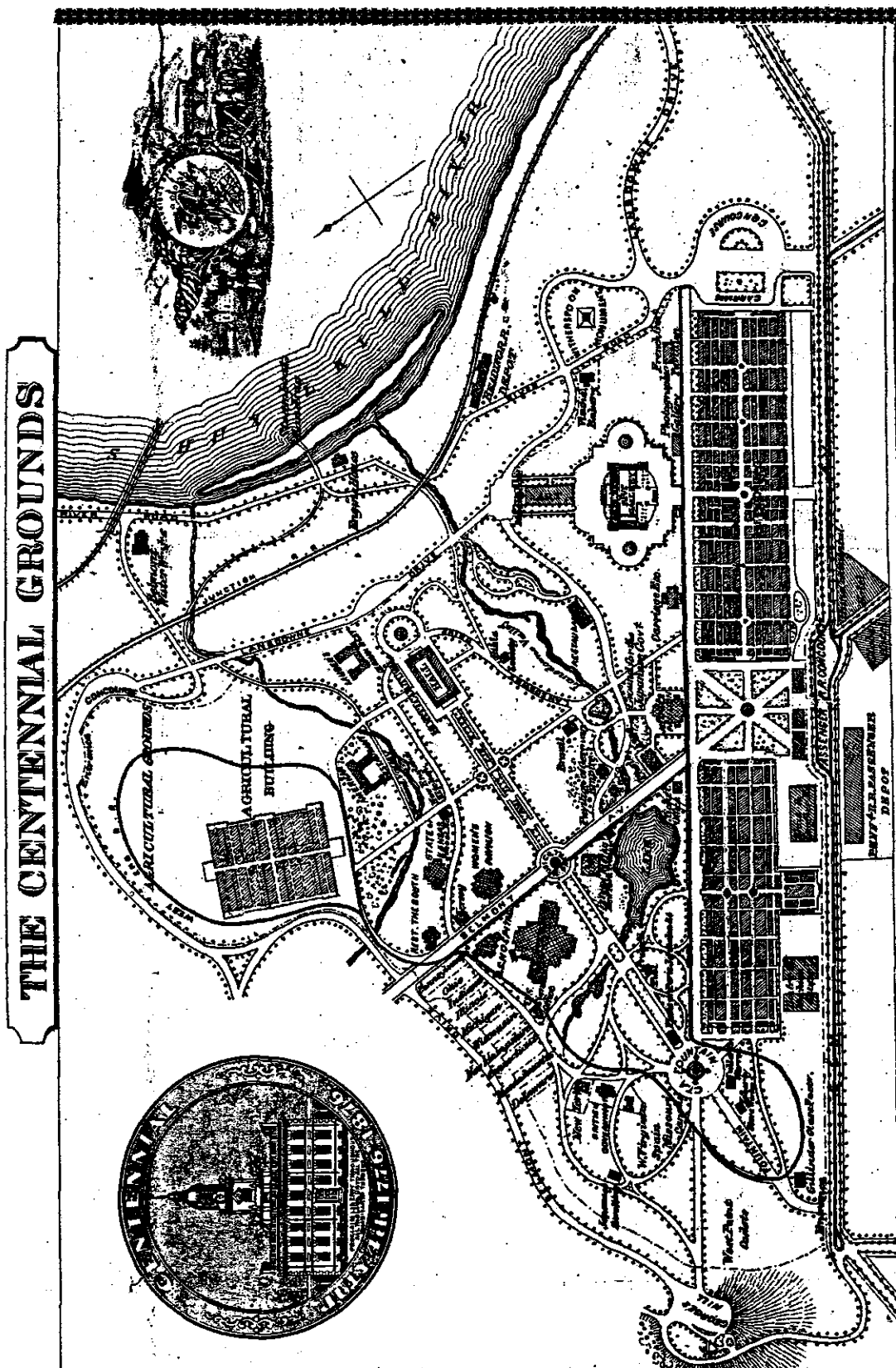


Figure #5: Fairmount Park Commission, "Fairmount Park, Philadelphia (Plan of)," 1868.



Figure #6: "Plan of the Centennial Grounds," 1876.



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Figure #7: Jacques Auguste Henri Greber, "City of Philadelphia, General Plan of the Fairmount (Benjamin Franklin) Parkway," 1917.

